FACULTY & *friends*

Russell Whitehead, trumpet
William H Street, saxophone
Roger Admiral, piano

Friday, November 19, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Preludes, Book II (2000, revised 2003) — Howard Bashaw (b. 1957)

I Kaleidoscope Reemerging
II . . . and again
III Toccatella 1: Contraverse
IV Contrapunctus 1: 4:3 Phase with Mirror Inversion Canon
V Contrapunctus 2: Counter-Angst in Measures Trebled
VI Toccatella 2: A Post-1900 Phase
VII Behind a Quiet (in memory, Ernesto Lejano)
VIII Interlude: Between Quiets
IX Behind Another Quiet –To The Edge (in memory, Marek Jablonski)

Preludes, Book II was commissioned through the CBC Radio Music Department, with the premiere given by Haley Simons.

Roger Admiral, piano

Circumnavigating the sea of shit (1996) — Paul Steenhuisen (b. 1965)
For tape

A Larus Exchange II (2004) * — Laurie Radford (b. 1958)
For trumpet and audio-video processing
(* World premiere)

Russell Whitehead, trumpet
Laurie Radford, computer

Intermission

Three Shapes of the Sword (1999) — Allison Cameron (b. 1963)

1 – Rio Grande del Sur

2 – Spiteful Scar

3 – John Vincent Moon

Three Shapes of the Sword was written at the request of the Rumori Dagen festival in Holland in 1999. It was premiered by German fortepiano specialist Marc Reikhof in Amsterdam. Thanks go to the University of Toronto for the use of their fortepiano in creating this piece.

Roger Admiral, fortepiano

Saxony (1978) — James Tenney (b. 1934)

For saxophones and tape delay system

Saxony was commissioned by the Ontario Arts Council, and was first performed by Don MacMillan.

William Street, saxophones

Program Notes

Howard Bashaw
b. 1957, Burnaby, B.C.

***Preludes, Book II* (2000, revised 2003)**

I. Kaleidoscope Reemerging
II. ...and again
III. Tocatella 1: Contraverse
IV. Contrapunctus 1: 4:3 Phase with Mirror Inversion Canon
V. Contrapunctus 2: Counter-Angst in Measures Trebled
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Originally from White Rock , British Columbia, Howard Bashaw received his DMA from the University of British Columbia in 1989. He has taught at the University of British Columbia and at the Universite Canadiaenne en France, and currently teaches composition, orchestration, theory and analysis at the University of Alberta. Bashaw writes for everything from solo piano to orchestra, and has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His recent repertoire includes works written especially for the Edmonton Symphony Orchestra with the Hammerhead Consort, the Societe musique de contemporaine du Quebec (SMCQ), the Vancouver New Music Society (VNMS), the Continuum Ensemble (London, UK), the "EastWest Quartet, the Now Age..." Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano).

In the same vein as his first book of preludes, Book II features works that are both technically demanding and stylistically diverse. Although each prelude could stand as an independent work, they were composed as a specifically ordered, unified collection, with the last three forming a subset within the collection. This book of preludes was commissioned by the CBC Radio Music Department, and Haley Simons gave the premiere performance. Roger Admiral also performs the collection on Bashaw's 2004 Arktos Recordings album *Form Archimage*.

Paul Steenhuisen
b. 1965

Paul Steenhuisen was raised in Vancouver by parents from the Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Paul Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and in 2003, he was appointed Assistant Professor of Composition at the University of Alberta.

Circumnavigating the sea of shit (1996)

"Circumnavigating the sea of shit" was composed as a response to the art of Julian Schnabel, in particular his work involving canvas and smashed crockery. This tape piece was first performed at Rien a Voir Festival (Montreal) in 1998.

Laurie Radford
b. 1958

***A Larus Exchange* (2001, trumpet, digital signal processing)**

A trumpet, a computer, a camera, a screen, a sound, a movement, an image. From these elements arise endless networks of potential...for exchange, discovery, pursuit, reflection, reaction. *A Larus Exchange II* is an audio-visual duet for trumpet and computer operator where all sounds and images originate with the trumpet player's performance. A sonic and visual feedback is established via the digital capture and transformation of the trumpet's sound and the performer's movements. Sound and movement serve as objects of contemplation that define the moment, initiate subsequent decisions and actions, and shape the overall musical and visual dialogue. Sound becomes image becomes sound becomes image via a network of interrelated processes of acquisition, mapping and regeneration.

Canadian composer **Laurie Radford** creates music for diverse combinations of instruments and voices, acousmatic music, and performers in interaction with computer-controlled signal processing.

Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from a variety of ensembles and soloists including Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Concerts M, Jean-François Guay, Laura Wilcox, Jean-Guy Boisvert, lanza-Sheppard Duo, Trio Fibonacci, Duo Kovalis, the rESOund Festival of Contemporary Music (Edmonton), the Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taiwan), Miami New Music Festival (Florida), Musica Viva (Portugal), Happening New Music Festival (Calgary), Bienal Internacional Cuenca (Ecuador), Festival International Ecuentros, (Argentina) and the Winnipeg, Calgary, and Edmonton Symphony Orchestras. Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Warsaw, Poland), and the WSO New Music Festival Composers' Competition. Recordings of his music are available on *empreintes DIGITALes*, McGill Records, PeP Recordings, Clef Records, and Fidelio Audiophile Recordings.

Laurie Radford has taught at Concordia University, Bishop's University, McGill University and the Domaine-Forget. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta. He is a

member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), the International Computer Music Association (ICMA), the Borealis Electroacoustic Music Society (BEAMS) and is an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Notes by Laurie Radford

Allison Cameron
b. Edmonton, 1963

***Three Shapes of the Sword* (1999)**
1 – Rio Grande del Sur
2 – Spiteful Scar
3 – John Vincent Moon

Originally from Vancouver, Allison Cameron studied in Victoria, The Hague, Amsterdam, Palcew, Utrecht, and Toronto with composers Michael Longton, Rudolf Komorous, Louis Andriessen, Gilius van Bergeijk, Henryk Gorecki, Per Nørgård, and James Tenney. Since 1989, she has been a freelance composer in Toronto where she co-founded the Drystone Orchestra (with composers John Abram, Martin Arnold, and Stephen Parkinson) and created the Arcana Ensemble — two new music ensembles devoted to the performance and creation of experimental music.

Three Shapes of the Sword is a triptych for solo prepared piano. Written at the request of the Rumori Dagen festival in Holland in 1999, the piece was premiered by German fortepiano specialist Marc Reikhof in Amsterdam. The first movement of this piece borrows several notes from C.P.E. Bach's Fantasie in f-sharp minor (1787). The title of the piece and its individual movements are taken from Jorge Louis Borges' short story, "The Form of the Sword" (1942). Cameron's spacious writing, likened to that of Morton Feldman, allows room for the instrument's sonorities (both natural and altered) to shine.

James Tenney
b. Silver City, New Mexico, August 10, 1934

Saxony
Composer, teacher, pianist, and conductor James Tenney received his BA (Bennington College) in 1958 and his MA (Illinois) in 1961. He also attended the University of Denver and the Juilliard School of Music. He has studied with Edward Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, and Edgard Varèse. As an active performer and conductor, he is devoted to the contemporary music that inspired his generation. He was a founding member, conductor, and pianist of the Tone Roads Chamber Ensemble (New York, 1963-70), and founder and musical director of Tone Roads West in Los Angeles (1973-5). He was also involved in the ensembles of Harry Partch (Gate 5 Ensemble, 1959-60), Steve Reich (New York, 1967-70), and Philip Glass (New York, 1969-70), and has performed and/or conducted music by Charles Ives, John Cage, Morton Feldman, Erik Satie, Arnold Schoenberg, and others. In the early 1960's he was involved in innovative research at Bell Telephone Laboratories, where he worked with Max Mathews developing programs for computer sound-generation and composition.

Using composition as a means to investigate the sound world around us, Tenney's work reflects a continuing curiosity concerning the properties of sound and how it is perceived by the listener. A simple idea or initial question often underlies the general flow of a composition. His *Saxony* (1978) for one or more saxophone players and tape delay, written for Don MacMillan, was first recorded by David Mott in 1984. *Saxony* is best described as an improvisational wall of sound using the harmonic series, with tape delay looping everything back 12 seconds later. It is based on the idea that overtones produce harmonics in fixed proportions. The last fundamental is below the range of the instrument and does not sound but is brought into the listener's consciousness as the saxophonist adds one overtone to another via the delay system.

Notes by Allison Fairbairn

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City (United States of America) and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey

William Street joined the University of Alberta in 1988 as saxophone and chamber music professor and wind band conductor. He is currently the Music Director and Conductor of the University Symphonic Wind Ensemble. He has performed throughout Europe, and North America and has recorded *héliosaxo*, twentieth century music for saxophone and piano and a new compact disc *My Very First Solo* (Arktos - SRI- CD 200367), - with Roger Admiral featuring works by Heider, Jan Bach, Swerts, Albright, Fisher and Denisov. His teachers and mentors include Frederick Hemke, Jean-Marie Londeix and George Etheridge. He performs frequently with pianist Roger Admiral and saxophonist Jean-Marie Londeix and will tour next in February 2005. He has presented masterclasses (and was a 2004 adjudicator) at The *Conservatoire National Supérieur de Musique et de Danse de Paris*, The Royal College of Music in London and he has been a member of the European Saxophone University faculty. Street performs regularly with the Edmonton Saxophone Quartet and irregularly with Flux – Edmonton's Improvisation Group - and tours internationally annually with the *Quatuor International de Saxophones* composed of colleagues from France, USA and Japan. He is a past president of the North American Saxophone Alliance (NASA) and is in a second term as Secretary of the World Saxophone Congress.

Russell Whitehead was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and "FLUX" a new music ensemble.

Upcoming Events

November

20 Saturday, 8:00 pm
Visiting Artists Recital
Paul Grindlay, bass-baritone
Rosemarie van der Hooft, mezzo-soprano
Colin Ryan, cello
Jeremy Spurgeon, piano/harpsichord
Love, the Olde Fashioned Way
Works by Caccini, Purcell, Blow, Handel, Pergolesi, Mozart and Schubert
Admission: $15/student/senior, $20/adult

21Sunday, 8:00 pm
Visiting Artists Recital
Mary Johnson, violin
Colin Ryan, cello
Michael Massey, piano
Béla Bartók *First Rhapsody (Folk Dances)*; Sergei Prokofieff *Sonata in D Major, Op 94a;* Felix Mendelssohn *Trio in D Minor, Op 49*
Admission: $15/student/senior, $20/adult

21 Sunday, 8:00 pm
NEW MUSIC SERIES
Visiting Artist
François Houle, clarinet
Featuring François Houle *Aeriali X*
Joél-François Durand *Thiodhlac*
François Houle *Aeriali I*
Paul Dolden *In a bed, where the moon was sweating, Resonance #1*
Laurie Radford *deflector*
François Houle *Illicit*
John Oliver *Dust*
Studio 27, Fine Arts Building
Admission: $20/adult,$15/student/senior

22 Monday
NEW MUSIC SERIES
12:00 - 2:00 pm improvisation masterclass
2:00 - 3:00 pm presentation
Studio 27, Fine Arts Building
Free admission
For information, please call 492-0585

22 Monday, 8:00 pm
Contempo
Chamber Music Recital
Performers are students in Music X39
Free admission

24 Wednesday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Concerto Competition FINALS
Admission: $10/student/senior, $15/adult

26 Friday, 4:00-6:00 pm
Piano Masterclass
Visiting Artist **Jaromir Klepac**
Free admission
For more information, please call 492-8109 or 492-0601

26 Friday, 5:00-7:00 pm
Strings Masterclasses
Visiting Artists
Kapralova Quartet
Cello - Studio 27, Fine Arts Building
Violin -1-23 Fine Arts Building
General Admission: $15/class
For more information, please call 492-8112 or 492-0601

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

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